

Piano • Vocal • Guita

Norah Jones

feels like home



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SUNRISE

Words and Music by NORAH JONES
and LEE ALEXANDER

Moderately

The sheet music consists of eight staves of musical notation. The top two staves are for piano, with the right hand playing chords and the left hand providing bass. The third staff is for guitar. The fourth staff is for piano. The fifth staff is for guitar. The sixth staff is for piano. The seventh staff is for guitar. The eighth staff is for piano.

Piano (Top Staves):

- Chords: Cm7, B♭, E♭, Cm7, B♭.
- Tempo: Moderately.
- Key signature: One flat (B♭).
- Time signature: 2/2.
- Dynamic: *p*.

Guitar (Third Staff):

- Chords: E♭, Cm7, B♭, E♭, A♭maj9.
- String diagram: X-X-3fr.

Piano (Fourth Staff):

- Chords: E♭, Cm7, B♭, E♭, A♭maj9.
- String diagram: X-X-3fr.

Guitar (Fifth Staff):

- Chords: B♭, Cm7.
- String diagram: X-X-3fr.

Piano (Sixth Staff):

- Chords: B♭, Cm7.
- String diagram: X-X-3fr.

Guitar (Seventh Staff):

- Chords: B♭, E♭.
- String diagram: X-X-3fr.

Piano (Eighth Staff):

- Chords: B♭, E♭.
- String diagram: X-X-3fr.

Lyrics:

Sun - rise, sun - rise, sur -prise. looks like Could - n't

Piano solo ad lib.

morn - ing in your eyes, but the
find it in your eyes, but I'm

Cm7 E♭ A♭(add2) E♭

clock's sure held nine fifteen all teen over for my hours.
 it's writ - ten all o - ver my face.

Gm7 Cm7

Sun - rise, sun -rise could -n't
 Sur -prise, sur -prise: nev -er

B♭ E♭ Cm7 E♭

tempt us if it tried, 'cause the af - ter - noon's al -
 some - thing I could hide when I see we've made it

To Coda E♭

A♭(add2) E♭

ready come and gone. And I said,
 through an - oth - er day. Then I say,



(1., 2.) "Ooo, _____



ooo, _____



ooo" _____

to you. _____



1

2

D.S. al Coda

Sur - prise, _____

CODA

E♭

F/A

Piano solo ends
And

The piano part consists of two staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 120. The bottom staff has a bass clef, a key signature of one flat, and a tempo marking of 120. The piano part ends with a dynamic instruction "And".

A♭(add2)



now the night will throw its cov - er down, —

A♭(add2)



mm, on me a - gain. —

F/A

Ooh, and if I'm right, —

The vocal part consists of two staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 120. The bottom staff has a bass clef, a key signature of one flat, and a tempo marking of 120. The piano part continues from the previous section.

$A\flat$ (add2)

F/A



it's the on - ly way —

 $A\flat$ (add2)

B-flat sus



to bring me — back. ——————

Cm

 $B\flat 6$  $E\flat$  $A\flat$ 

Ooo, ——————

Cm

 $B\flat 6$  $E\flat$  $A\flat$ 

ooo, ——————

Ped.

Ped.

Cm
x o x 3frBb6
x o x 3frEb
x o x 3fr1 A \flat
x o x 4fr

ooo, _____ to you. _____

Fm
x o x2 A \flat
x o x 4fr

(3): | 2 | . | . |

Fm
x o x

to you. _____

Eb(add2)
x o x 6fr

rit.

WHAT AM I TO YOU

Words and Music by
NORAH JONES

Slowly

N.C.

mf

C


What am I ___ to you? ___

G/B


Em7


Am


Tell me, dar - lin' ___ true. ___

C/G


C


F


To me you are ___ the sea, ___ vast as you ___ can be, ___



B♭(add2)/D C7/E



so. —

Solo ends

Now, — if my sky should —



E7

fall,

would you — e - ven call? —

{ I've o - pened up — my heart; —
I will o - pen up — my heart; — }

I nev - er wan - na part. —



I'm giv - ing you — the ball. —

 G
  Am7
  G/B
  G
  C

When I look in your eyes,

 G/B
  Em7
  Am

To Coda

I can feel the butterflies.

 C/G
  C
  F

I will love you when you're blue, but tell me darlin'

 G
  C

D.S. al Coda

true, what am I to you?

Instrumental solo

CODA C/G

Could you find a love_ in me? _____

F

Would you carve me_ in a tree? _____

G

Don't fill my heart_

C

with lies.

B+ Gm/Bb Am

D9

I will love you when you're_ blue, _____

but tell me dar - lin' true, _____

F/G

what am I_ to you? _____

C Dm7 C/E F Dm7 Dm7/G C

rit.

THOSE SWEET WORDS

Words and Music by LEE ALEXANDER
and RICHARD JULIAN

Moderately

Moderately

Dsus2 A5 Amaj7^{#5} D A5

With pedal

Amaj7^{#5} D A5 Dsus2 A5 F#m7 Dsus2

A5 D A5

What did you say? _____ I know the hour _____

Amaj7^{#5} D A5 Amaj7^{#5} D

— I saw — you sing - ing; — but my ears — won't — stop ring -
hand — has spun, — but be - fore — the night — is done, —

A5

 Dsus2

 A5

 1
 F#m7

 Dsus2

- ing long e - nough to hear ____ those ____ sweet ____ words. ____ What did you say? __
 I just have to hear ____ those ____ sweet ____ words __

A5

 2
 F#m7

End of ____ the day; ____ spok - en like a

Dsus2

 A5

 F#m7(add4)

mel - o - dy. ____ All your love ____ is a lost __
 like a lost __

D

 A

 A7

bal - loon, ____ ris - ing __
 bal - loon, ____ ris - ing __

Dmaj9

B7/D[#]

E

C[#]7/E[#]up
upthrough
throughthe af - ter - noon
the af - ter - noon;

F#m



B7



E



E7

till it could fit on the head of a pin.
and then, you ap-peared.

E6



A5



Amaj7#5



To Coda O

What did you say?

Come on in.

Did you have a hard time sleep -
I know what you were sing -

A5



Amaj7#5



D



A5

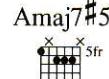


ing? 'Cause the heavy moon was keep-ing me a-wake,



and all I — know is, —

I'm just glad to see you a - gain. —



D.S. al Coda

See my love —

CODA

A5

Amaj7^{#5}

D

A5

Dsus2

A5

F#m7

- ing long e - enough to

hear — those sweet words —

and your sim - ple

spok - en like a

Dsus2

A5

1

2

mel - o - dy.

I just have to

I just want to

Dsus2

A5

F#m7

Dsus2

A

hear — those sweet words...

rit.

CARNIVAL TOWN

Words and Music by NORAH JONES
and LEE ALEXANDER

Easy Swing

F(add2)



F6/9



Fmaj7



mp
With pedal

F6/9



F(add2)



F6/9



'Round 'n' 'round, — car - ou - sel — has
— Fer - ris wheel;

Fmaj7



E7



Am



got you tell me, un - der its how does it spell;
feel

mov-ing so fast, —
to be so high, —

Bb6/9



F(add2)



1

but go - ing no - where.
look - ing down here? —

Up and down, —

2

B♭m6 F

Is it lone - ly? — Lone - ly? —

B♭m6 F(add2)

Lone - ly? —

F6/9 Fmaj7 E7

(Mm, mm.) —

Am B♭6/9 F(add2)

Did the clown —

The musical score consists of six staves of music for voice and piano/guitar. The top staff features lyrics 'Is it lone - ly? — Lone - ly? —' with guitar chords B♭m6 and F above the staff. The second staff continues the melody. The third staff begins with 'Lone - ly? —' and ends with a melodic line. The fourth staff concludes with '(Mm, mm.) —'. The fifth staff starts with 'Did the clown —' and ends with a melodic line. The sixth staff continues the melody. Chords are indicated by small boxes above the staves, showing fingerings like '6fr' for B♭m6 and 'x' for F. The piano part is mostly implied by harmonic changes and bass notes.

F6/9
 xx
 Fmaj7
 xx o
 E7
 o o o

make you smile?
 He was on - ly your fool — for a while.

Am

B_b6/9

But now, he's gone back home,

and left you wan-drin'

Guitar chord chart showing F(add2) and F6/9 chords. The F(add2) chord is shown with two 'x' marks above the 3rd and 5th strings. The F6/9 chord is shown with one 'x' mark above the 5th string.

120

120

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The score includes two chords: F major 7 (F, A, C, E) and E7 (E, G, B, D). The Fmaj7 chord is shown with a treble clef and a 7th position fingering (index finger on the 7th fret). The E7 chord is shown with a bass clef and a 7th position fingering (index finger on the 7th fret). The piano keys are indicated by black and white squares. The score consists of four measures. Measure 1 starts with an Fmaj7 chord. Measure 2 starts with an E7 chord. Measures 3 and 4 continue with E7 chords.

Am

B \flat 6/9

F(add2)

Is it

B \flat m6 6fr

F

lone - ly? — Lone - ly? —

B \flat m6 6fr

F(add2)

Lone - ly? —

F6/9

Fmaj7

F6/9

F6

rit.

IN THE MORNING

Written by ADAM LEVY

Slow groove

N.C.

mp

The musical score consists of six staves of music. The top two staves are for the piano, featuring treble and bass clefs, a key signature of four flats, and a 4/4 time signature. The piano part is labeled "Slow groove" and "N.C." (No伴奏). The vocal part begins on the third staff, with lyrics appearing below the notes. The piano part continues on the fourth staff, and the vocal part resumes on the fifth staff with another verse. The piano part concludes on the sixth staff.

Slow groove
N.C.

mp

I can't stop my - self from call - ing, call - ing out your name.

I can't stop my - self from fall - ing, fall - ing back a - gain, in the morn -

B \flat 7

ing; ba - by, in the af - ter - noon.

N.C.

Dark __ like the shad - y cor - ners in - side a vi - o - lin. __

How I'd like to burn my lips; I know I can't win. In the morn -



ing, _____

ba - by, in ___ the af -

N.C.

- ter - noon.

Cm7



Db6/9



Cm7



I tried to quit you, but I'm too weak; wak - ing up with-out you, I can hard - ly speak at all. ___

N.C.

Mm. _____

My

girl - friend tried to help me to get you off my mind.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has two sharps in its key signature. The bottom staff uses a bass clef and has one sharp in its key signature. Both staves show eighth-note patterns, with the right hand playing mostly eighth notes and the left hand providing harmonic support with sustained notes and eighth-note chords.

She tried a lit - the tea and sym - pa - thy to get me to un - wind. In the morn -

A musical score for piano, consisting of two staves. The top staff uses a treble clef, a B-flat key signature, and 2/4 time. It contains a series of eighth-note patterns, with some sixteenth-note grace notes indicated by short vertical lines above the main notes. The bottom staff uses a bass clef, a B-flat key signature, and 2/4 time. It also contains a series of eighth-note patterns, with some sixteenth-note grace notes. The music is divided into measures by vertical bar lines.

The image shows a musical score for a vocal and guitar duet. The vocal part is in soprano range, and the guitar part is in the bass range. The lyrics "ing, _____ ba - by, in _____ the _____ af -" are written below the vocal line. The vocal line consists of eighth-note patterns. The guitar part features a power chord progression: Bb7sus (with a capo at the 2nd fret), followed by a sustained note, and then another Bb7sus chord. The score includes a key signature of one sharp (F#) and a common time signature.

N.C.

- ter - noon.

Fun - ny — how my fav - 'rite shirt — smells more like you — than — me;

bit - ter trac - es left be - hind, — stains that no one can — see. In the morn -

 $B\flat 7$

ing;

 $B\flat 7sus$

ba - by, in — the af -

N.C.

- ter - noon.

Cm7  D♭6/9  Cm7 

You're gon - na put me in an ear - ly grave; — I ____ know I'm — your slave — when - ev - er you —

N.C.

call.



Piano (Treble Clef) and Bass (Clef) staves. Key signature: B-flat major (two flats). Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Piano (Treble Clef) and Bass (Clef) staves. Key signature: B-flat major (two flats). Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Chords: B-flat 7 (B7) and B-flat 7 sus (B7sus). Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Piano (Treble Clef) and Bass (Clef) staves. Key signature: B-flat major (two flats). Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Chord: N.C. (No Chord).

Piano (Treble Clef) and Bass (Clef) staves. Key signature: B-flat major (two flats). Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Chord: C major 7 (Cm7). Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Chord: D-flat 6/9 (Db6/9). Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Chord: C major 7 (Cm7).

N.C.

I can't stop my - self from call - ing, call - ing out— your name.—

I can't stop my - self from fall - ing, fall - ing back— a - gain.—

A♭



Fall - ing back _ a - gain, __

fall - ing back _ a - gain. __

1

Fall - ing back _ a - gain; __

fall - ing back _ a - gain. __

2

fall - ing back _ a - gain, __

in the morn - ing. __



rit.



BE HERE TO LOVE ME

Written by TOWNES VAN ZANDT

Bluesy

E♭

D♭

Your eyes seek con - clu - sion in all the gam - blers are
Chil - dren are danc - in';

mp

With pedal

A♭

D♭/A♭

A♭

fu - sion of mine,
chanc - in' their all.

E♭

though The you win - dow's I ac - cus

D_b

door it's on - ly ____ of the warm ____ glow ____ of the wine ____ wall. ____

A_b

B_bm7

A_b/C

that's
But who

D_b

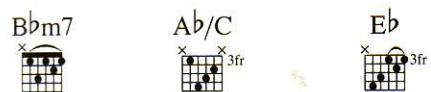
got you ____ to feel - in' this way;
cares ____ what the night watch - men say; but I the

D_b9

A_b

don't care, I want you ____ to stay
stage ____ has been set for ____ play.

A_b



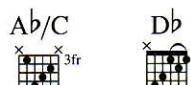
So just to } hold me _____ and tell me _____ you'll



be here _____ to love me _____ to - day.



2



Musical score for piano and guitar. The piano part consists of eighth-note chords. The guitar part includes strumming patterns and specific fingerings indicated by '3fr'. Measure 1 starts with a piano chord and a guitar strum. Measure 2 begins with a piano chord and a guitar strum, followed by a piano bass line and a guitar strum.

D_b

3 3 3

A_b

4fr 3fr

D_b/A_b

4fr 3

A_b

4fr 3

A_b/C

3fr

E_b

3fr

D_b

4fr

3

A_b

4fr

D_b/A_b

4fr

A_b/E_b

4fr

B_bm7/D_b

3

A_b

4fr



But the po - ets are ____ de -



mand - ing their pay, and they've left me ____ with



noth - in' ____ to say 'cept,



"Hold } hold } me ____ and tell ____ me ____ you'll be here ____ to

The score concludes with a repeat sign and two endings. The first ending continues the melody, while the second ending provides a different harmonic progression.

$A\flat$

love me to - day.

1

$E\flat$ $\times \overbrace{\hspace{1cm}}$ 3fr $B\flat m7$ $\times \overbrace{\hspace{1cm}}$ $A\flat/C$ $\times \overbrace{\hspace{1cm}}$ 3fr

2

$B\flat m7$ $\times \overbrace{\hspace{1cm}}$ $A\flat/C$ $\times \overbrace{\hspace{1cm}}$ 3fr

Just Just

hold me and tell me you'll be here to

$A\flat/C$ $\times \overbrace{\hspace{1cm}}$ 3fr $B\flat m7$ $\times \overbrace{\hspace{1cm}}$ $A\flat$ $\times \overbrace{\hspace{1cm}}$ 4fr

love me to - day.

rit.

CREEPIN' IN

Words and Music by
LEE ALEXANDER

Brightly

B_b5

mf

1 2

B_b5

There's a big ol' hole

Instrumental solo

E_b(add2)

that goes right through the sole

B_b5

of this old shoe;

F5

and the

Sheet music for piano/vocal/guitar. Includes treble and bass staves, lyrics, and guitar chords.

wa - ter on the ground _____ ain't got no place else it's __
 found, so it's on - ly got one thing left to do: __
 Solo ends } Just creep _____ on _____ in.
 creep _____ on _____ in.

soon, _____ oh, _____ for me to bear. _____

It shines brightly on my bed, and the shad -
 bows o - ver - head _____ won't let me sleep -
 as long as it's there. They just creep _____





 on _____ in, _____ creep _____





 on in. _____ And once it has be - gun, —





 N.C.

it won't stop un - til it's done _____ sneak - in' in. _____



N.C.

D.S. al Coda

CODA

E♭(add2)



hole, it goes right through my soul;

B♭5

F5

aw, that ain't noth - in' new. So as

B_b

B_{b7}

E_b

E_bm

long as you're a - round and got no place else you've found,

B_{b5}

F5

B_{b5}

there's on - ly one thing left for you to do: _____

F5

E_b(add2)

B_{b5}

you just creep _____ on _____ in, _____

F5

E_b(add2)

creep _____ on in. _____

 F5

 And once you have be - gun, ____ don't

 E♭(add2)
 N.C. 
 stop un - til you're done ____ sneak - in' in. ____

 Gm7

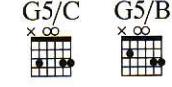
 and once it has be - gun, ____ it won't stop un - til it's done ____

N.C. 
 sneak - in' in. ____ and

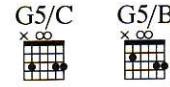
TOES

Words and Music by NORAH JONES
and LEE ALEXANDER

Moderately slow



With pedal




The cur - rent is strong, from what I've heard;
I day - dreamed on the bank a - gain;



it - 'll whisk you down _____ the stream.
I was swim - ming with _____ the fish.

But I nev -
And I thought -

- er seem _____ to have _____ the time; _____ so my
 — this time _____ that it may be true; _____ but my

1

C G5 C G5

toes just touch the wa - ter, my toes just touch the wa - ter.

2

C G5 C G5

toes just touched the wa - ter, my toes just touched the wa - ter, my

toes just touched the wa - ter.

E♭maj7


 Walked a mile _____ just to find the edge, — some - place

Dm7(add4)


 low e - enough _____ to step right _____ in. —

C


G5


 Now I'm here, _____ and I can't be - gin — to move. —

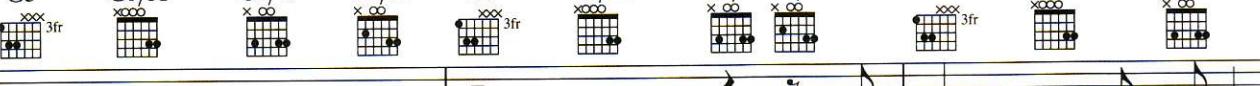
B♭6


Am7


G/B **C**


 Mm. —

To Coda 

G5 **G5/A** **G5/C** **G5/B** **G5** **G5/A** **G5/C G5/B** **G5** **G5/A** **G5/C** **G5/B**


G5 G5/A G5/C G5/B Am7 C(add2)

Instrumental solo

1-3 Em7 4 Em7 G5 D.S. al Coda

Solo ends

CODA G5 G5/A G5/C G5/B C

That spoil - ed sun up o -

G5 C

- ver there, — it al - ways has to have its way.—



 And I know _____ that the riv - er's _____ there _____





 to shel - ter me; _____ but my toes just touch the wa - ter, my






 toes just touch the wa - ter. My toes just touch the wa - ter, my

Repeat and Fade


C

G5
3fr

toes just touch the wa - ter.
 toes just touch the wa - ter.




Optional Ending

My toes just touch the wa - ter.

HUMBLE ME

Words and Music by
KEVIN BREIT

Moderately slow

Freely

With pedal

Went out on a limb, —

gone too far; — I broke down at the side of the road, —

* Original key: B major. This edition has been transposed up one half-step to be more playable.

strand - ed at the out - skirts, and the sun's creep - in' up. —




Ba - by's in the back seat, — still fast a - sleep, —



dream - in' of bet - ter days. — I don't want to call — you, but you're




all I have to turn — to.





C G7 Fsus2/A




 Lord. You hum - ble me, Lord.

Am7 F(add2) C/E




 I'm on my knees,

G7sus C



 emp - ty. You hum - ble me, Lord.

G7 Fsus2/A Am7




 You hum - ble me, Lord. So



To Coda

please,

please, —

please, —

for - give me. —

Piano and voice musical score. The piano part consists of two staves: treble and bass. The vocal line continues with lyrics: "please, — please, — please, — for - give me. —". The piano accompaniment features eighth-note patterns. The section ends with a repeat sign and a key change.



Piano and voice musical score. The piano part consists of two staves: treble and bass. The vocal line continues with lyrics: "— for - give me. —". The piano accompaniment features eighth-note patterns. The section ends with a repeat sign and a key change.



Piano and voice musical score. The piano part consists of two staves: treble and bass. The vocal line continues with lyrics: "— for - give me. —". The piano accompaniment features eighth-note patterns. The section ends with a repeat sign and a key change.



Piano and voice musical score. The piano part consists of two staves: treble and bass. The vocal line continues with lyrics: "— for - give me. —". The piano accompaniment features eighth-note patterns. The section ends with a repeat sign and a key change.

C G7 C
 Ba - by Te - re - sa, she's got your eyes; — I see you all the time. —

Fsus2/A C G7
 When she asks a - bout her dad - dy, — I nev - er know what to say. —

C Fsus2/A C C
 Heard you kicked the bot - tle and you

G7 C Fsus2/A
 helped build the church; — you car - ry an hon - est wage. — Is it

true you have some - bod - y keep - ing ____ you com - pa - ny? ____

D.S. al Coda

CODA

You _ hum - ble me. _____

Musical score for piano and guitar. The score includes three measures. Each measure features a piano part with eighth-note patterns and a guitar part with chords. The chords are indicated above the staff.

Measure 1: Piano part has eighth-note patterns. Guitar part: G7 (G, B, D, G).

Measure 2: Piano part has eighth-note patterns. Guitar part: C (C, E, G).

Measure 3: Piano part has eighth-note patterns. Guitar part: Fsus2/A (F, A, C, E).

Guitar chord chart for the first section of the solo:

- Chord 1: C (x o o)
- Chord 2: Csus(add2) (x o o)
- Chord 3: C (x o o)
- Chord 4: Fsus2/A (x o o)
- Chord 5: C (x o o)

The chart shows a sequence of chords over a treble and bass staff. The treble staff has a treble clef and a '7' above it. The bass staff has a bass clef. The chords are: C, Csus(add2), C, Fsus2/A, and C. The Fsus2/A chord is followed by a fermata over the bass note, indicating a sustained note or a repeat. The chart ends with a 'C' above the strings.

ABOVE GROUND

Written by ANDREW BORGER
and DARU ODA

Slowly

2

Bb7sus Bb7 Bb7sus Bb7 Bb7sus Bb7

Un-der - ground I'm wait-ing, just be-low the crowd - ed av-

Bb7sus Bb7 Bb7sus Bb9

e - nue, watch - ing red lights fad - ing out of view.

Bb7sus Bb7 Bb7sus Bb7

Oh, the air feels heav - y; ev - 'ry - thing just pass - es by.

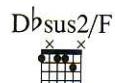


and I think __ that I'm __ a lit - tle shy. __



Meet __ me out - side a - bove ground. __

I see __ you on __ your __ way; __



I'll be __ with you __ some - day, __ some - day. __



3

B_b7sus B_b7 B_b7sus B_b7

Draw - ing lines — a - bove — my head; — but the fan — keeps spin - ning o -

B_b7sus B_b7 B_b7sus B_b9

ver me, just my thoughts — to keep — me com - pa - ny. —

B_b7sus B_b7 B_b7sus B_b7

Now I know — I'm read - y; pour the night — in - to — a glass. —

B_b7sus B_b7 B_b7sus B_b9

— Can I — sip it slow — and make it last? —



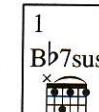
Meet _ me out - side a - bove ground. I see _ you on _ your _ way; _



I'll be _ with you _ some - day, _

some - day. _

Instrumental solo



Solo ends

Meet _ me out - side a - bove ground. _

I see _ you on _ your _ way; _

$D\flat\text{sus}2/F$ $E\flat$ $G\flat\text{maj7}$ $E\flat$

I'll be ____ with you ____ some - day, ____ I'll be ____ with you ____ some - day, ____

 $G\flat\text{maj7}$ $E\flat$ $G\flat\text{maj7}$ $E\flat$

I'll be ____ with you ____ some - day, ____

I'll be ____ with you ____ some - day, ____

 $E\flat 7$ *Instrumental solo***Repeat and Fade****Optional Ending**

.

LONG WAY HOME

Words and Music by KATHLEEN BRENNAN
and TOM WAITS

Easy two feel



A5

5fr

</

F#m

home. rain. stead.

Is there a light
And I know
Watch your back

D

up a - head?
that I said
if I should tell,

E

A

I can't hold on ver - y long.
I'd nev - er do it a - gain.
"Your love's the on - ly thing I'd ev - er known."

D(add9)

A

E

For - give me, pret - ty ba - by, but I al - ways take the long way
Oh, well I love you,sweet ba - by, but I al - ways take the long way
One thing's for sure, sweet ba - by: I al - ways take the long way

A5

5fr

1 N.C. 2 3

home. home. home.

Mon - ey's just I put

Instrumental solo

Musical score for guitar and bass. The top staff shows a guitar part with chords E, D, and A, and a bass part below it. The score consists of four measures. The first measure starts with an E chord (guitar) and a bass note. The second measure starts with a bass note. The third measure starts with a D chord (guitar) and a bass note. The fourth measure starts with an A chord (guitar) and a bass note.

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The treble staff has a treble clef, a key signature of two sharps, and a common time signature. The bass staff has a bass clef, a key signature of one sharp, and a common time signature. The guitar part is shown above the piano staves, with a neck diagram and a capo at the 3rd fret. Measures 8-10 show a repeating eighth-note pattern on the piano. The first measure starts with a piano dynamic of 8. The second measure starts with a piano dynamic of 8. The third measure starts with a piano dynamic of 8.

A musical score for a solo voice and guitar. The vocal part is in G major (two sharps) and the guitar part is in A5 (A major, five sharps). The lyrics "Solo ends You know I love you, ba - by, more —" are written below the notes. The guitar chord diagram shows a standard A5 chord with three X's on the top string.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of three sharps. It begins with a whole note followed by a sixteenth-note pattern: B, A, G, F#, E, D. The bottom staff uses a bass clef and has a key signature of one sharp. It consists of eighth notes: D, C, B, A. Measures 11 and 12 are separated by a vertical bar line.

A musical score for voice and piano. The vocal line starts with a melodic phrase in G major, followed by a rest, and then continues with another melodic phrase. The lyrics are: "than the whole wide world." and "I'm your woman;". The piano accompaniment consists of harmonic chords.

A musical score for piano, showing two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 11 starts with a whole note rest followed by a eighth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note. Measure 12 begins with a half note followed by a quarter note, then a measure of eighth notes (two groups of four), and ends with a half note followed by a quarter note.

F♯m



you know you are my pearl. —

D

E

So let's go out — past the par - ty lights, — where

A

D(add9)

A

we can fi - n'ly be a - lone. —

Come with me,

and

E

A

D(add9)

we can take the long way — home.

Mm, —

come with

A
 E
 A

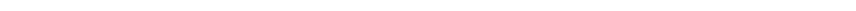
me; to - geth - er, we can take the long way home. Mm,



 D(add9) A E

— come with me; to - geth - er, we can take the long way —

{

home.

Repeat and Fade

A D(add9)

Optional Ending

A

THE PRETTIEST THING

Words and Music by NORAH JONES,
LEE ALEXANDER and RICHARD JULIAN

Slowly



C5

p

With pedal

The pret - ti - est



thing
seem

I ev - er did
like _ a see

was
that's

pic - ture



light - ning from the top _ of a cloud, _
hang - ing up _ on some - one el - se's wall? _

G

mov - ing through _ the dark _ a mil - lion miles an hour, _ with some -
Late - ly, I just have - n't been my - self at all; _ it's heavy - y

1 F C
2 F C

where to be. So why does it on my mind.

Am B♭

— And I'm dream - ing a - gain,

F Am B♭

like — I've al - ways —

This musical score page contains two staves of music. The top staff is for the voice and piano, starting in G major. The lyrics "moving through the dark" are followed by a break in the melody. The bottom staff is for the piano. The first section ends with a repeat sign and two endings. Ending 1 continues with "where to be" and "So why does it on my mind". Ending 2 begins with a piano solo section. The second section starts with "And I'm dream - ing a - gain," followed by another piano solo section. The final section begins with "like — I've al - ways —". Chords are indicated above the piano staff: F, C, Am, B♭, and F again.

F Am B♭

been. And 'way down low,

F Am G/B

I still know that the pret - ti - est

Cmaj7 B7♭9

thing I ev - er did see was

F C/E Dm7

dust - y as the han - dle on the door,

G

rust - y as — a nail — stuck in the old pine — floor. — It looks like

F C Cmaj7

home to me.

Instrumental solo

B7b9 F C/E

Dm7 G



Solo ends Now I'm



dream

- ing

a - gain,



like — I've

al - ways —

been.



And 'way

down —

low,



I'm think - ing ____ of the pret - ti - est thing.

Instrumental solo



8

(Dream...) _____

Repeat ad lib.



Last Time



rit.

8

DON'T MISS YOU AT ALL

Words by NORAH JONES
Music by DUKE ELLINGTON

Freely

C7[#]5(b9)



As I

With pedal

F(add9)



A7[#]9



Dm7



G9



Gm7(add4)



sit

and

watch

the

snow

fall

-

ing

down,

I don't

B^bm/C



Fmaj7



miss you

at

all.

C7[#]5(b9)



I hear

F(add9) A7^{#9} Dm7 G7 Gm7(add4)

chil - dren play - ing, laugh - ing so loud; I don't

B♭m/C Fmaj7 Gm7 Am7 B♭m7 B♭7

think of your smile. So if you nev - er

Bm7b5 E7^{#9} Amaj9 Amaj7 Bm7 C♯m7

come to me, you'll stay a

Dm7 D7 G9 Gm7(add4)

dis - tant mem - o - ry.

C7^{#9} C7^{#5(b9)} F(add9) A7^{#9}
 Out my win - dow, I see

Dm7 G7 Gm7(add4) B^bm/C Fmaj7
 lights go - ing dark; your dark eyes don't haunt me.

Gm7 Am7 B^bm7 B^b7 Bm7^{b5} E7^{#9}
 And then I won - der who I

Amaj9 Amaj7 Bm7 C^{#m7} Dm7 D7 G9
 am with - out the warm touch of your

Gm7(add4)



C7#9



C7#5(b9)



F(add9)



A7#9



6fr

hand.

Instrumental solo

Dm7



G7



Gm7(add4)



Bbm/C



Fmaj7



Gm7



Am7



Bbm7



Bb7



Bm7b5



E7#9



6fr

Solo ends And then I won - der who I

Amaj9



Amaj7



Bm7



C#m7



Dm7



D7



G9



9fr

am

with - out the warm touch of your _____

Gm7(add4) C7#5(b9) F(add9) A7#9

hand. As I sit and watch the

Dm7 G7 Gm7(add4) Bbm/C

snow fall - ing down, I don't miss you at

Fmaj7 Bbm/C Fmaj7

all, I don't miss you at all, I don't

Bbm/C N.C. F6

miss you at all.

Sunrise
What Am I to You?
Those Sweet Words
Carnival Town
In the Morning
Be Here to Love Me
Creepin' In
Toes
Humble Me
Above Ground
The Long Way Home
The Prettiest Thing
Don't Miss You At All